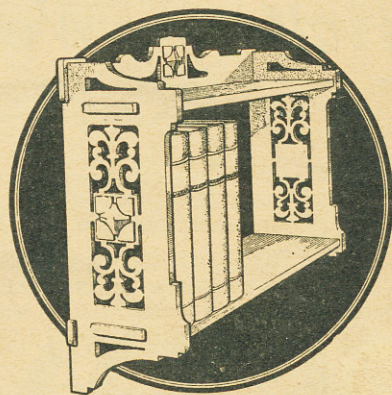
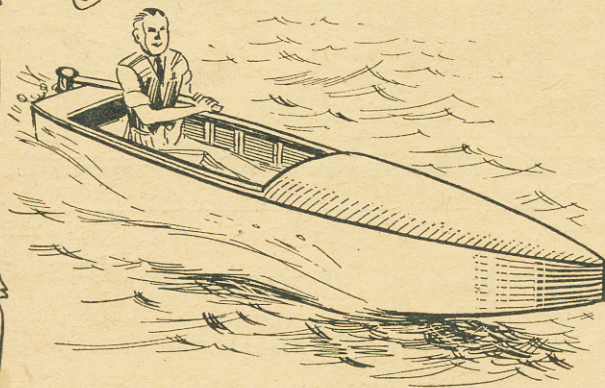


# Hobbies

## WEEKLY

How to make a  
*Hydroplane!*



**LARGE FREE  
DESIGN CHART  
FOR MAKING  
A BOOKSHELF**

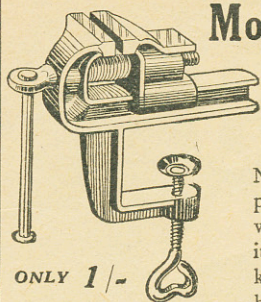
July 10th. 1937

**2<sup>D</sup>**

Vol. 84. No. 2177

**THE FRETWORKER'S AND  
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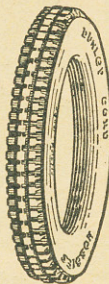
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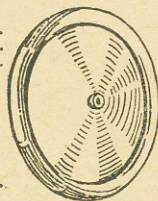


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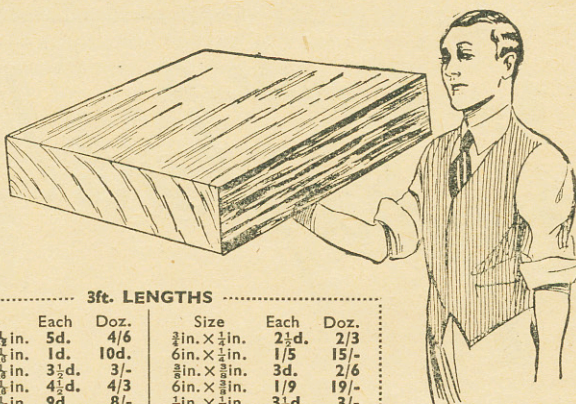
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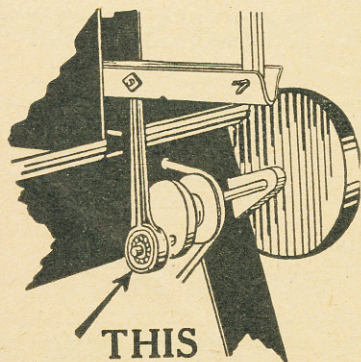
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$\frac{1}{2}$ in. x $\frac{3}{4}$ in.	2d.	1/8	1 in. x 1 in.	7 $\frac{1}{2}$ d.	6/9
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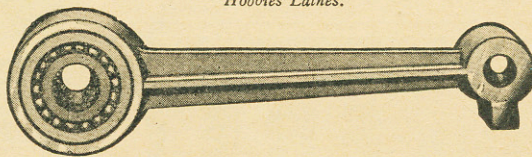
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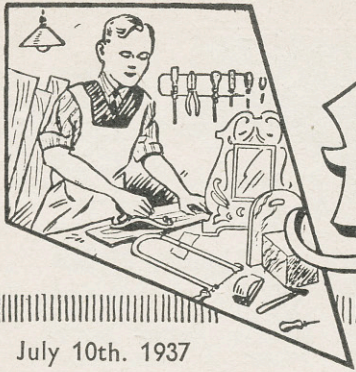
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# Hobbies

## WEEKLY



July 10th. 1937

Vol. 84. No. 2177

ISN'T it strange, when you think of it, how much the weather affects our lives? In the winter we love to keep indoors in the warm and work away at our hobbies near the fire, shutting out the dismal weather early. Now, however, the open air calls us and doors and windows are open, or should be, to let in the light and air and warmth. We feel more springy, want to do things and "go places," as our American friends would say. Our whole habits change, and instead of filling ourselves with porridge for breakfast we eat grapefruit or green stuff. And of course our hobby interests are largely out of doors. We cart our fretwork tools into the garden, we rig up a tent, or toddle down to the river or swimming pool for a bathe! And most of all, possibly, we look forward to holidays, when we can, more or less, please ourselves what we do or where we go.

HAPPY days, altogether, are they not? At the same time, we must not get lazy, and put off our hobbies altogether. There are so many happy things to make and do that every page of Hobbies Weekly will suggest something of use and interest. Just look at all the good things again this week. And watch out for more next week. Two special articles which are sure to appeal are details and drawings for making a Tent and a Seaside Float. Both are quite practical and sure to please. Next Wednesday then, and you'll know all about it.

WE were just too late last week to get in the result of the previous month's Scout "Trees" Competition. The winner was P. Le Fevre of Harleston, Suffolk, who had seven out of the nine answers correct. As a matter of interest the trees concerned were Ash, Beech, Oak, Plane, Yew, Poplar, Sycamore, Elm and Willow. The principal and consolation prizes have been sent, to their respective winners.

ANOTHER Competition just closed is the overseas section of the "Fragments" in our issue of January 2nd. That may seem a long while ago, but it still takes a long time for letters to get across the world and back. It was a good thing that such a date was allowed, too, because several entries came along from New Zealand. Indeed the winner of the prize comes from that beautiful country. S. F. Pinck of Mt. Albert, Auckland, sent in a complete correct list in the neatest form, and he will accordingly receive Hobbies every week free for a year.

YOU will no doubt all remember that very fine Ash Tray for which we gave patterns in the Coronation Number in March. I am now interested to find there is a very similar Tray on the market chromium plated and of a design after the same striking lines. It is produced by the Coronet Ash Tray Co., Ltd. of 14/20 High Holborn and they have quite a range of them in different styles, but all with the predominant "coronet" design. They range from 2/6 upwards and you can, I believe, see them in all leading tobacconists, as well as the big London Stores.

THE making of vases is certainly a skilled job, as you will realise if ever you watch a potter at work with his rapidly revolving wheel. He just slaps a piece of clay on, dead in the centre, revolves the wheel more rapidly by treading and

then draws the clay upwards with his fingers shaping it with marvellous symmetry and balance. Like everything else it looks so easy, but I remember making an awful mess when I first tried up in the Pottery district. It amuses all the old hands to see how the clay flies off the wheel instead of making a shapely vase. Of course, some readers make a hobby of clay modelling very successfully.

The Editor

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#### Next Week's Design—A Loyal Plaque

Correspondence should be addressed to: The Editor, Hobbies Weekly, Dereham, Norfolk, and a stamp enclosed with the Reply Coupon from Cover iii if a reply is required. Particulars of Subscription rates, Publishing, Advertising, etc. are on cover iii.



Send your own simple tips to The Editor, Hobbies Weekly, Dereham, Norfolk. Keep them short and add rough pencil sketches if possible.

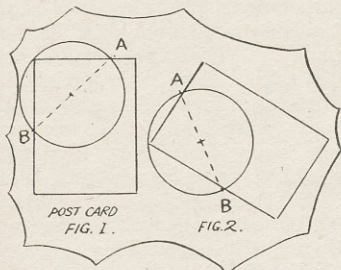
# HINTS AND TIPS



For original Tips published the sender will receive 2 dozen Hobbies Yellow Label Fret-saw Blades. We cannot acknowledge or print all tips sent.

## Finding the Centre

PLACE a post-card on the circle with one corner of it (post-card) touching the circumference of the circle (Fig. 1).



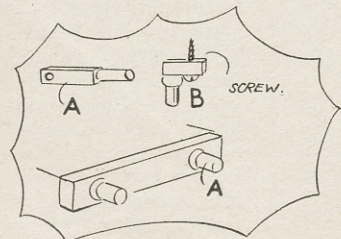
Mark A and B on the circle and join them. Repeat with post-card in a different position (Fig. 2). Where the lines cross is the centre of the circle.—(H.C.)

## Cleaning Stamps

HERE is a useful tip for all stamp collectors. If any stamps in your collection look faded or dirty the best method of cleaning them is to place the stamps in a saucepanful of water and gradually heat, but do not bring the water to boiling point. When the stamps look fresh and bright take them out and lay them on clean blotting paper to dry.—(D.A.)

## Model Buffers

IF you can obtain any old electric-lamp holders, take the inside out, break the porcelain, and remove the sprung-brass



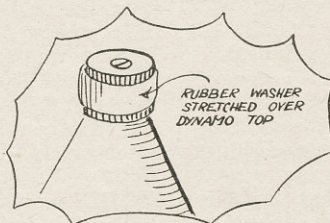
"pegs" as at A and B. You will find that both A and B make fine buffers for train sets. The back part is a stripwood buffer plate of suitable size.—(G.P.)

## To Clean Brushes

DISSOLVE a piece of soda the size of a walnut, or put a few drops of ammonia in boiling water. Dip the bristles into the water and out again, keeping the backs and handles out of the water. Repeat this until the bristles look clean. Rinse in cold water, shake well, then put them by the fire to dry.—(D.M.B.)

## Cycle Dynamo Tip

OBTAIN a rubber washer similar to those fitted on stoppers of ginger-beer bottles and stretch it very carefully over the top of the spindle on a cycle-dynamo. The advantage is that it saves wear and tear on the tyre



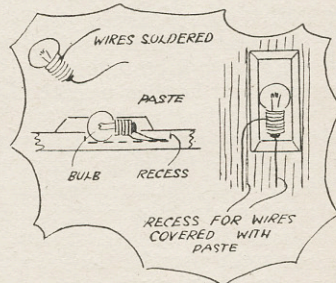
and a far better pressure is obtained. The steel tops on dynamos will wear the tread off the tyre far quicker than rubber. If the centre of washer is a good tight fit its excellent, if not bind a strip of insulating tape round first before fitting washer.—(H.W.S.)

## Making Transfers

HERE is a simple method of how to make a transfer off an ordinary design. Mix together in a small dish equal quantities of bag blue and castor sugar. Mix to a fairly thin paste with water. Then take the desired pattern you wish to transfer and mark round the outline with the above mixture. In this way a transfer may be used several times, and a small amount of the mixture will do quite a number of transfers.—(J.B.)

## Lighting Models

WHEN you want a light in a model it is hard to fix the bulb in without putting big fittings. To alter this, make a



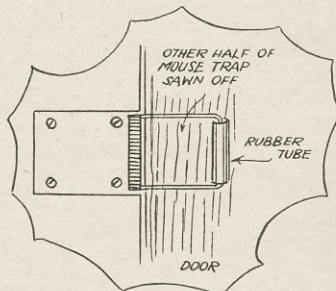
paste of whitening and wood glue then solder two wires on the bulb as shown, place it in a recess in the wood and put paste round leaving top of bulb uncovered as shown.—(T.D.)

## Fretsaw Hint

TO make your fretsaw blades last longer, rub the blade with a little olive or bicycle oil, to prevent the blade becoming heated and snapping.—(T.B.)

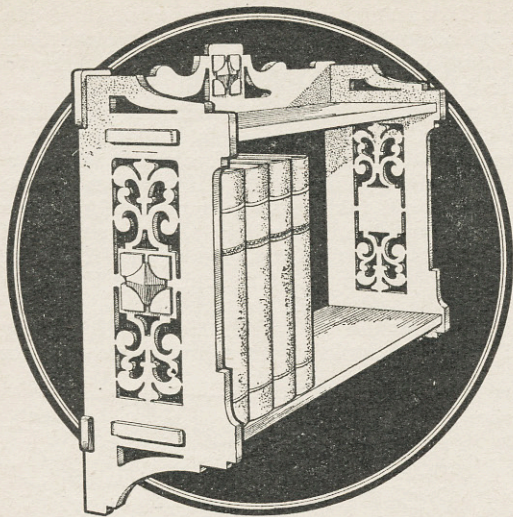
## Self-Closing Door

FOR those who like to keep the doors of their house shut, here is a simple tip. Obtain a mousetrap or two from the stores and saw the half off where the cheese is put and fix as shown.



Obtain some rubber tubing and fix as shown. This will help it to run easier. If one mousetrap will not do it there is no reason why you should not use two. Put as near the edge of the door as possible.—(T.R.)





**N**OWADAYS when we can get books so cheaply and there is such a wide interest in reading, one cannot have too many books in the home, nor is it always the large self-contained bookcase which is wanted, because on so many occasions a tiny hanging wall shelf holding half a dozen or so small books, is all that is required.

They are handy in the bedroom or equally in the kitchen where domestic manuals can be kept at hand, and what can be nicer than to have an ornamental bookshelf such as the one illustrated in the picture herewith, and made from the gift design sheet with this issue?

#### The Best Wood

Of course, the best wood to use is undoubtedly oak because this always looks so dignified and lends itself so well to staining and polishing. On the other hand, good oak is expensive so we would suggest to readers that they cut it out in spanish chestnut. This is a light, easily workable material which when stained has a similar grain and every appearance of being oak itself.

Although actually a useful piece of furniture, it can be cut out with a fretsaw because although it is  $\frac{3}{8}$  in. thick throughout there is not a great deal of interior work or intricate detail which requires much cutting.

Again, there are long straight edges which are best cut with a small hand saw.

The completed bookshelf is just over 15 ins. high, 19 ins. wide and has a projection of  $5\frac{1}{2}$  ins. As can be seen from the picture, it consists merely of two end portions, with two short rails at the back and two main shelves between.

#### Simple Joints

The whole of the work is undertaken by means of mortise and tenon joints, and if properly cut and fixed a perfectly rigid and serviceable article should result.

In two cases it has been impossible to get full size patterns on the sheet, but for these two patterns, portions are shown which need extending

## A WALL BOOKSHELF

Patterns on this week's Free Pattern Sheet

to the dimensions given. That is in the case of the shelves and the lower rail.

In both instances, however, it should be a simple matter to measure off and mark on to the wood the dimensions noted by the pattern parts. You must, however, take care to see that the projecting tenons are correctly in line, and the right dimensions.

#### The Ends or Sides

The ends are the only portions which contain much actual fretwork, and this can be cut out with a medium grade fretsaw. As the design, however, will be so obvious, take care to follow out its lines and curves carefully and to see that all scroll effect branches out and swings round in correct symmetrical line and balance.

The centre of each end is decorated with a carved wood ornament supplied all ready to glue on.

The ends, too, have the mortises cut in them to receive the two horizontal shelves. In cutting these keep them on the small side so that the shelf itself fits in quite tightly. Get the corners true also, and if the fretsaw has not done this, then clean up the angle with a small fretwork file. In doing this, do not press the file too hard or you will find you have gone too far and overrun the actual line.

#### The Shelves

Next you can get out the two shelves which are 19 ins. over all, and should fit snugly into their respective mortises in the ends at A.

As will be noted, the tenons in the shelves project beyond the ends, and should, therefore, be rounded off slightly to make a more ornamental finish. The back of each shelf comes up to the back end of the sides, and also lies close to the cross rails which are fitted in.

If, by the way, the shelves are at all loose in the joints, then they should be screwed through the ends or sides. Screws  $\frac{3}{4}$  in. long should be used, and hole bored first, then the screw head countersunk under the surface of the wood so it can be covered with glue and sawdust or plastic wood.

A back view is given herewith, showing how the cross rails fit to the ends and to the shelf. There

#### MATERIAL REQUIRED

*For making this Bookshelf we supply a parcel of selected Spanish Chestnut, with three Rosettes, 3/6 or post free 4/-.  
A pair of brass bracket eyes with screws, 3d.*



is an upper rail which has a slight central ornamentation, and a lower rail which has a plain one. Both of them fit in the slots cut in the ends, and project slightly beyond these sides as can be seen in the picture of the finished article.

### Carved Decoration

The centre of the upper or pediment rail is ornamented with another of the wood carvings (No. 231). All three carvings are glued on in the positions shown, and it is advisable to scratch the back of each roughly so the glue itself has a better surface to grip. Press the ornaments on very firmly, and clamp them or weight them in place until the glue has set. Each should be put on before the final fitting together of the parts.

The upper rail fits behind the shelf, and two or three screws can be driven in from behind to give further strength. The position is also marked for two screws into the upright sides, thus making a strong and rigid framework.

The same applies to the lower rail which is halved into the sides at B. Here the shelf comes flush with the top rail also, and screws are added as before.

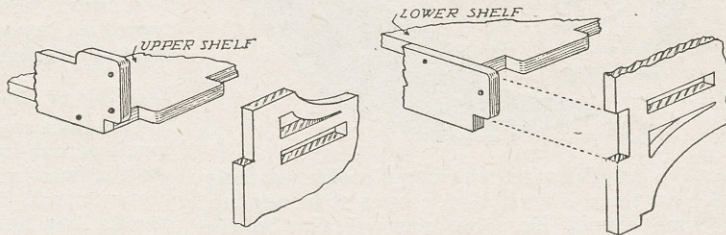
### Suggested Finishes

For wood such as this, a suitable finish is an oak stain. It can be either light or dark according to taste. If the first coat does not get the wood

down dark enough, a second and even third can be applied, but if the grain is nicely figured then it is not recommended to make the surface too dark or one cannot see the natural beauty.

Remember in gluing, that stain will not colour the surface. Take care, therefore, that no glue is squeezed out on to the wood because it will show so badly when staining later. If any does happen to squeeze off, take it away immediately with a knife and rub the corner lightly so the surface of the wood is free from any glue at all. Then the stain will go over all of it, and bring the wood down to the same shade throughout.

If you require a polish, Hobbies Lightning Polish can be applied with a brush, two or three



How the cross back rails fit to the sides and shelves

coats being given until a glossy surface has been obtained.

On the other hand, if you like a semi-dull polish, the surface can be waxed and rubbed until the required degree of gloss is brought up.

For hanging, two brass wall hooks should be fixed. They are screwed to the upright sides just below the top cross rail.

## An Easily-made Small Anvil

AN anvil of some type is almost a necessity to anyone. Most vices are fitted with a head that will act as a small emergency base upon which to hammer, but they are not satisfactory for work of even a moderate size.

Here, however, is a method by which a really quite efficient anvil can be made at virtually no cost and which is capable of dealing with as big jobs of metal work as are ever likely to come the way of an ordinary amateur.

First procure an old "flat iron," as large as possible, and cut with a hack saw through the tops of the uprights that support the handle. This of course removes the cross bar.

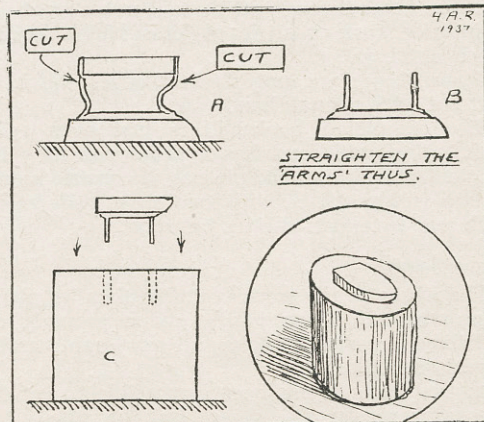
### Straighten the Handles

Now place the iron in the fire or turn a blow lamp on to each arm separately and when in a heated condition straighten each out, seeing that they stand perpendicularly to the base as Fig. B.

Next obtain the lock. This can be a section of tree bough. These sections can often be got from wood yards, being sold to households as chopping blocks. Any other solid section of timber would do, however, as, say a short length cut from an old beam. Such a piece can be readily

picked up at one of the small boat-repairing yards.

Having got the block, mark out on top two positions that agree exactly with the two 'arms' of the iron. Sink two holes at these positions, deep enough to take the full length of the arms up to the iron base (see figure C).





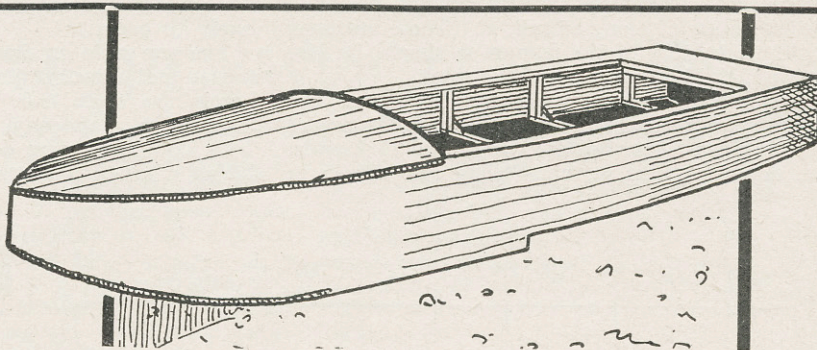
# BUILD A HYDROPLANE

AS many readers may know, the hydroplane is a form of boat which, under speed, lifts its fore part clear of the water and skims the surface. Great speed is thus obtainable.

The hydroplane illustrated is on very simple lines and can be easily constructed by any handy fellow, giving reasonable care and attention to the work. Great speed must not be expected from it, neither is it desirable in a home constructed vessel.

Fitted, however, with any suitable new or secondhand engine much fun and sport can be got from it, sufficient anyhow to repay the cost and trouble of building.

Fig. 1 shows a side view and plan. The sides of the boat are best marked out on a single 12in. wide board, spruce, red deal, or mahogany,  $\frac{3}{4}$ in. thick. The wood must be free from knots and shakes and should be carefully selected.



## Full Size Plan

First get out a half width plan, full size. Get a roll of white shelf paper, cut off a length of say 12ft. and pin down to the floor. Draw a pencil line to represent the centre line of the boat, and on this at right angles draw lines 1 to 9 at the distances given above the side view. Now mark off each line to the lengths given below.

1—1ft. 1 $\frac{1}{2}$ ins.	5—1ft. 6ins.
2—1ft. 3ins.	6—1ft. 5 $\frac{1}{2}$ ins.
3—1ft. 5ins.	7—1ft. 3 $\frac{1}{2}$ ins.
4—1ft. 5 $\frac{1}{2}$ ins.	8—1ft. 11ins.

With the aid of a flexible strip of wood, bent to touch the marks, draw the curve of the boat from stem to stern. This plan will supply half the widths of the frames.

## The Sides

To get the shape of the sides, which can be marked out on the wood itself, lay one on the floor. See the top edge is level, this will be line A-B. Now on the plan bend a flexible lath to the curve between lines 1 and 2, this when straight will show the distance between these lines on the sides and line 2 should be drawn down. Get the distances for the remaining lines in the same way and cut off at B.

By this method the sides may be nearly 1ft. long but, when bent, will make the boat 10ft. long as in the drawing.

On line 5 measure down 12ins. to E, and from there draw a straight line to F on line 7. On line 9 measure down 7ins., this is point G, and from there to F strike the curve.

On line 1 measure down 9 $\frac{1}{2}$ ins. 'C' and on line

5 measure down 10 $\frac{1}{2}$ ins. 'D' connect these by a straight line and cut out. Both sides may well be cut together, the lines being squared across and down the blank one.

The stem post is cut to shape from a 5in. sq. section piece of wood and is rebated each side,  $\frac{3}{8}$ in. deep, for the ends of the sides to fit in. The stern board is made up of T and G boards, 1in. thick, to form a rectangle 2ft. 2 $\frac{1}{2}$ ins. long and 9 $\frac{1}{2}$ ins. wide. The frames can now be made.

These consist of bottom rails 1in. by 2ins., sides 1in. by 1 $\frac{1}{2}$ ins., and top rails 1in. by 1 $\frac{1}{2}$ ins., as in Fig. 2, nailed together as shown in detail, Fig. 4.

Keep these square. Frames on lines 3 and 4 are strengthened with corner brackets and the top rails screwed across as they, the top rails, will afterwards be removed. Frames on lines 6, 7, and 8 are provided with curved top rails, as in Fig. 3.

## The Frames

The exact width of all the frames will be measured off on the plan, the heights of the frames will be measured off from the sides of the boat, making them just  $\frac{1}{2}$ in. short of the full height to admit the bottom of the boat which is of boards  $\frac{1}{2}$ in. thick. One exception to this is frame 7.

This is made 1 $\frac{1}{2}$ ins. short of the full height as it rests on a bottom rail fixed across. The heights to which the curves will rise on frames 6, 7 and 8 are frame 6—3ins., frame 7—2ins., frame 8—1 $\frac{1}{4}$ ins.

Two cross rails will now be prepared. One will fit across at the step, D-E. Its section is shown at Fig. 5. The other fits across at F, the shape of this is given at Fig. 6. The saw kerf should be made  $\frac{3}{8}$ in. deep.

The ends of the rails and the outer ends of all the frames should be planed to a curve corresponding to that of the boat, as got from the plan. Now for fixing together.

First screw the sides to the stern board, fix the frames between on the lines drawn down and nail the sides to them, screwing the ends to the stem post.

If the wood is hard to bend, part of the stem end should be steamed for a few hours first. For



screwing use brass screws—for nailing, copper nails.

Fix the cross rails at D-E and F, turn the boat on its side and between the frames nail pieces of  $\frac{3}{4}$  in. sq. fillet all along to rail, F. These are level with the bottom of the frames so should be  $\frac{1}{2}$  in. up from the bottom edge of the sides.

Fix fillets to the stern board both near the bottom to join the side fillets and up in the angles of the sides. The bottom, of T and G boards, can now be nailed in, nails being also driven in

thickly coated with the white lead paste before screwing or nailing, not forgetting the T and G joints of bottom and stern. If this is properly done no leakage worth troubling about will be likely to occur.

The top rails on frames 3 and 4 are now removed and a deck of  $\frac{3}{4}$  in. thick mahogany screwed across the stern end. The gunwale capping is also of  $\frac{3}{4}$  in. mahogany, 2 ins. wide. This extends both sides from stern deck to spray hood, while a facing piece of mahogany is fixed to the curved

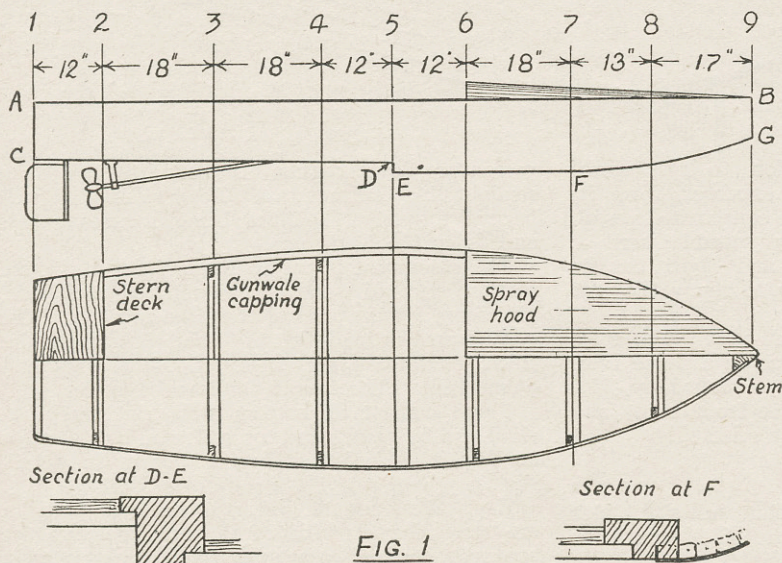


FIG. 1

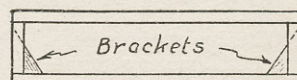


FIG. 2

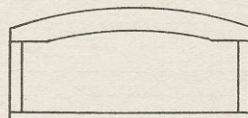


FIG. 3

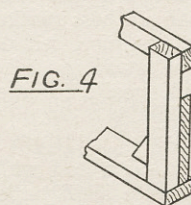


FIG. 4

the bottom through the sides. For nailing to the frames use 2 in. nails and clench over on the inside. The bottom will be in two parts, from C to D and E to F.

#### A Metal Plate

From F the bottom is a sheet of stout tinfoil. Cut to shape and bend over  $\frac{3}{8}$  in. for a flange to fit in the saw kerf. Allow a margin of  $\frac{1}{2}$  in. to nail to the sides.

Fill the saw kerf with a paste of white lead and linseed oil, press the flange in and nail with copper nails to rail F. Snip the side margins and nail over to the sides of the boat, lightly hammering the tinfoil a close fit.

A bar or two of wood might be fixed across between the sides to support the tinfoil and to which it can be nailed inside.

Coat the wood thickly with white lead paste before nailing the tin to it, now cover the nailed margin with a length of  $\frac{1}{2}$  in. half round cane beading.

To avoid repetition, all wood joints should be

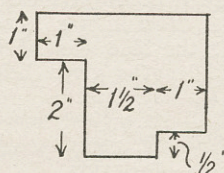


FIG. 5

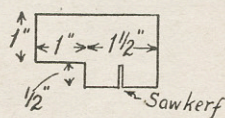


FIG. 6

rail of frame 6 to finish off. This rises  $\frac{1}{2}$  in. above the spray hood.

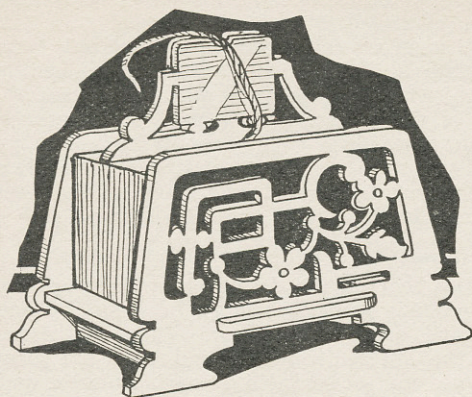
The spray hood is cut from tinfoil and is nailed to the sides and top rails of frames. This completes the hull which can now be painted.

The fixing of engine and propeller will, of course, be a matter to be decided by the pattern of engine employed.

The rudder is just a conventional one of the usual motor boat pattern and is controlled from a steering wheel. These details can be gathered from any previous articles published on motor boats.

**If you would join the Hobbies League write for an interesting Free Booklet telling you all about it**





# A NOVELTY STRING BOX AND CUTTER

Here is a handy little gadget altered from a Hobbies 2d. design to form a practical and saleable article.

Omit the tenons A and C but leave in the mortises opening in the centre (B).

In using the pattern for the base itself, remember there will be no centre upright as in the letter rack, so the mortise B can be omitted. For the ends of the box you require two pieces  $2\frac{3}{4}$  ins. long,  $2-11/16$  ins. wide (very slightly under  $2\frac{1}{2}$  ins.) and, of course,  $3/16$  in. thick. These pieces and the top previously mentioned form the box itself.

## The Box Portions

The actual longer sides, of course, have a fretted pattern in them, and it is advisable to back this up with some thin plywood or better still veneer paper. This is necessary so the string does not show inside the box.

Now the two ends, the plain rectangles of wood mentioned, can be glued in place, leaving a distance of  $3-9/16$  in. between the inside surfaces.

The top of the box cannot be glued down because it must be removable to allow the string to be put in. It is advisable, therefore, to provide some more solid platform to which this piece can be screwed. Suitable fillet strips, therefore, are glued between the two long sides flush with the top edge of the ends. These strips can be pieces of  $\frac{3}{8}$  in. square wood  $2\frac{3}{4}$  ins. long glued between the long sides level with the top.

The lid itself we have already mentioned as being the same size as the base piece. Into this is fitted what is originally the letter rack centre portion. The pattern of this piece, however, must now be altered to provide a handle, and at the same time a cutting block into which the razor blade can be fitted.

The simple alterations are shown in the details herewith at Fig. 1. Here we have an outline of the pattern as shown on the sheet and at Fig. 2 the altered pattern is cut.

**B**Y means of a little thought and alteration, many of the fretwork designs we publish, can be arranged to suit other requirements and form quite different articles from their original intention. There is quite a pleasing effort sometimes in trying to transfer the existing design into something which you require, and which can be suitably produced by your own effort.

A glance through the Hobbies Handbook reveals quite a number of such designs, and we have from time to time in these pages mentioned instances where parts or whole articles can be made up into something entirely different but equally attractive.

## An Attractive Piece

Another instance of this is shown in the design of No. 2064 which is very slightly altered here to form an excellent string holder and a decided novelty which can be made up easily and proves a ready seller. Originally the design is for a letter rack, and the patterns are laid out on the 2d. sheet No. 2064.

The work of cutting is quite straightforward, but by a little judicious alteration the letter holder portion is omitted and a central box formed for holding an ordinary small ball of string. This string passes through a hole in the top of the box, and what was originally the centre portion of the letter rack now forms a holder for a razor blade which serves as a cutter.

## Design Alterations

The finished article is illustrated here, and a comparison with the original design will show how little alteration is necessary.

Before actually beginning work, of course, you must make one or two alterations on the actual design, and mark out two or three other pieces of wood to form the actual box.

The design as shown has two sides between which a base is fitted by the tenon joints A and C. All these three pieces will be required, but before pasting down the design of the base, use it to trace off a second piece which will be required for the top of the box.

This piece, too, will be a plain rectangle only  $4\frac{1}{2}$  ins. long and just under  $2\frac{1}{2}$  ins. wide.

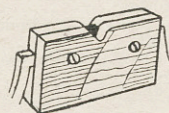


Fig. 3—How the blade is fixed in the top

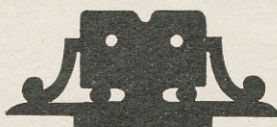


Fig. 2—The finished pattern of the handle

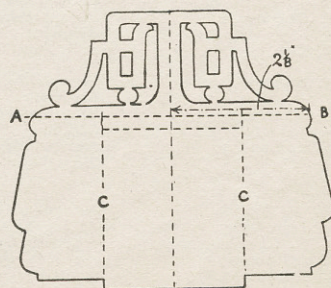


Fig. 1—How to mark out the design of the handle piece



To produce the required shape, all you have to do is to run a centre line down the pattern as at Fig. 1 then mark off on each side  $2\frac{1}{2}$  ins. joining a line up across at A. B. Then with a ruler continue the lines of the tenon up to this line just drawn. These are shown at Fig. 1 as C, and to provide the tenon they must be cut off  $\frac{3}{16}$  in. below A. B.

In this finished pattern, too, (see Fig. 2) the centre portion of the pattern is omitted and left solid, as it is against this piece which the razor blade fits. Note that a little drop is cut into the centre of the top of this handle.

The razor blade is higher than this slot so the string can be laid across and cut without trouble.

A second piece is screwed up to it, but this is merely a solid piece of wood 2 ins. long and  $1\frac{3}{16}$  ins. wide.

### The Handle Cutter

The complete handle part (as at Fig. 2) is  $\frac{3}{16}$  in. thick and cut from a piece of wood  $4\frac{1}{2}$  ins. long and 2 ins. wide. Cut it out as usual with the fretsaw, and see that the tenon fits neatly into the mortise previously cut in the piece forming the top of the box. The handle itself must bed flat to the top, and can be there glued in with little screws driven upwards from beneath if necessary to strengthen.

Into the top, too, we have to have a little hole to take the string, but this can be easily bored with a small centre bit, or, of course, cut out with the fretsaw.

The second piece which helps to hold the razor blade in position is shown in detail at Fig. 3. Measurements of it have been previously given, and it will be seen that a similar indentation is

provided so the string can run over the razor blade easily.

Two small screws are driven through this extra piece to hold into the main portion of the handle. Lay the blade on the piece itself, and mark the place of the screws with pencil. It is unlikely that the razor blade will ever require to be changed unless you use a terrific lot of string. The piece, therefore, can be screwed right home and if desired the screw heads covered with plastic wood.

### Under Struts

Notice that on the design sheet there are two strengthening struts which go between the long sides and beneath the floor. These are shown with the lettered ends D, and they are glued crosswise and set back  $\frac{1}{4}$  in. inwards from the ends of the floor piece. The dotted lines on the patterns of the sides indicate this clearly.

If, by the way, you find that the ends of the box do not fit tightly, they can easily be strengthened by putting in some triangular fillets, gluing them close up to the corner of the base and the sides.

As usual, all pieces should be tested before being glued in position, and when the box is finally constructed a complete rubbing of glasspaper should be given to ensure all grease marks and finger prints being removed. It can then be painted or stained in the usual way, and will serve as an excellent gift or practical piece of usefulness for any home.

It is, too, just the sort of thing which would sell readily at a bazaar or sale of work. The cost of making is small, and the alterations necessary as explained are quite simple to carry out.

## HOBBIES LEAGUE CORRESPONDENCE CLUB

*These Members of Hobbies League would like to get in touch with other readers and so form pen friendships which will undoubtedly prove interesting to all. In this way, one has a wide circle of friends and increased knowledge in people and places, not only in one's own country, but all over the world. Members should write direct to the addresses given, stating their full address and age, adding any hobbies in which they are interested. Hundreds of members have already taken advantage of this Correspondence Club in this way and others who wish to do so should notify the Registrar with the necessary particulars.*

NAME	ADDRESS	WANTS FRIENDS	INTERESTS, Etc.
R. F. Sanderson.	40, Tevistdale Gdns., High Heaton, Newcastle-on-Tyne.	Girl in U.S.A., Texas.	Anything.
A. G. Loudon.	148, Prospect Rd., Umbilo, Durban, Natal, S. Africa.	Anywhere.	Athletics, Hiking, and Woodwork.
G. A. Teal.	44, King St., Normanton, Yorks.	British Possessions and Gt. Britain.	Coronation Stamps and Covers.
H. A. Barlow.	68, Brampton Rd., East Ham, London, E.6.	British Colonies.	Coronation Stamp exchanging.
A. Powell.	158, Seymour St., Camden Town, London, N.W.1.	Anywhere except London.	Fretwork and Pets.
F. Cahill.	Merville Lodge, Foster Ave., Booterstown, Co. Dublin, I.F.S.	Outside British Isles.	Stamps.
J. Renney Jr.	54 Ormnick St., W. Moose Jaw, Sask, Canada.	Other British Colonies.	Stamp Collecting.
P. Tay.	P.O. Box 742, Singapore, S.S.	British Empire.	Stamp Collecting, Photography and Reading.
A. Robins.	Sunnyside, 44 Grosvenor Rd., Wallington, Surrey.	Anywhere over 21 years.	Fretwork, Toy making and Cigarette Cards.
J. W. Fruin.	87 Birkhall Rd., Catford, London, S.E.6.	Europe.	Anything.
J. E. Cowley.	Harrisfield, Blackmoor, Mawdesley, Nr. Ormskirk, Lancs.	Australia, Canada, India, New Zealand, Newfoundland (Age 12).	Fretwork and Stamps.
W. F. Griffin.	50, Alford St., Edge Lane, Liverpool, 7.	Australia (Age 14-18).	Fishing, Stamps, Fretwork.
B. Lloyd.	4, Scott Rd., Leamington Spa, Warwick.	Anywhere.	Fretwork and Films.
J. G. Charlesworth.	Railway Quarters, Maymyo, Burma.	Anywhere.	Anything.
Yusef Akbar.	c/o P.O. Box 14, Verulam, India.	British Isles.	Anything.
J. Archibald.	Greenpark Cotts, Edinburgh Rd., Linlithgow, Scotland.	British Empire, especially Islands.	Anything.



## LOW WING MODEL DESIGN

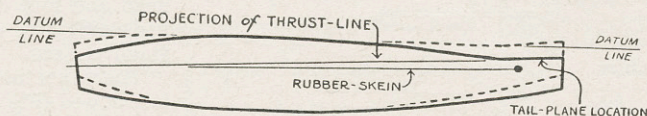
# MODEL AIRCRAFT TOPICS

FROM time to time, high-wing enthusiasts who have at length attempted the design of a low-wing model, inform the writer, in best 'I-told-you-so' manner, that the result has been somewhat disappointing.

One could scarcely expect this first effort to eclipse the type in which they have specialised, but almost invariably one finds the real reason to be that they have merely placed the wing beneath their usual high-wing type fuselage, and possibly lowered the thrust-line.

Very occasionally a model will fly satisfactorily with the wing above or below the fuselage, but this must be regarded as a fluke. Sound low-wing design consists of deciding at the outset that the model is to be of this type, and designing the fuselage accordingly.

As already explained, correct thrust-line placing presents no difficulties in this type of machine. There are, however, other points to watch, the principal being to keep the Centre of Gravity low.



*Side elevation of fuselage comprising high and low wing arrangement*

This is greatly facilitated by shaping the fuselage as shown in the accompanying diagram, where the dotted lines represent the usual high-wing shape.

It will be noticed that the lower thrust-line, due to the lower Centre of Resistance, allows top and bottom longerons to be swept downwards. Their weight, and that of the nose-piece (in which the propeller bearing can still be placed as high as will secure adequate rubber-skein clearance) is thereby lowered, helping to secure that desirable low C.G.

Allowing 3 degrees of down-thrust, which should be sufficient for a properly-designed low-wing, project the thrust-line rearwards, and locate the tail-plane thereon, thus securing 3 degrees of negative incidence relative to the horizontal datum-line.

The top longerons can now be dropped from the point of maximum height, to the leading-edge of the tail-plane, from which point they rise 3 degrees to the sternpost. The depth of the sternpost remaining unchanged, the lower longerons are automatically dropped, thereby lowering the weight of the tail-plane and fin, a further contribution towards the low C.G.

The rear rubber anchorage should be as high in the fuselage as will allow the rubber to unwind without being chafed by the top longerons, or the inner edge of the adjacent bulkhead, if used.

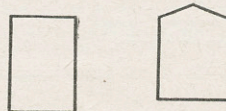
The angle between thrust-line and rubber-line should then be small enough to have a negligible effect on the running of the propeller.

A further step towards the securing of a low C.G. is to decrease the depth of the fuselage slightly, and correspondingly increase the width, so as to retain the original cross-sectional area.

The wing can be placed parallel with the datum-line (at 0 degrees incidence), or at a slight positive angle, when the lower longerons can be sloped so that, when the wing rests beneath them, it is automatically held at the desired angle. With the low-wing position, it is easy to build a decking to the fuselage, possibly including a cockpit or cabin.

With the weight of the tail, and most of the weight of the fuselage above the wing, rather more dihedral is needed than for a high-wing model.

Some modellers object to this on account of the reduction in lifting power, but the writer's experience is that the loss is small enough to be an



*Maximum cross section of fuselage with high and low wing model*

easy price to pay for the sake of adequate stability.

If the fuselage has been set out as described, 8 degrees of dihedral should be ample for a general-purpose model, and 6 degrees for a competition type. With increased experience, it should be possible slightly to reduce these amounts.

### The Undercarriage

The lowering of the thrust-line necessitates a deeper undercarriage to secure adequate clearance between the propeller and the ground.

The weight increase is slight, and incidentally helps to lower the C.G., and bring it further forward, thereby lessening the chances of tail-heaviness.

Some modellers contend that the low-wing machine is incapable of the long, flat glide obtainable with the high-wing type. Admittedly a large amount of dihedral does tend to set up a rolling motion which adversely affects the glide.

Nevertheless, a properly-designed low-wing model should glide very well indeed. In support of this contention, one can point to the results obtained by numerous modellers, many of them novices, with the well-known 'Kinglet' design.

One of these machines, constructed of birch, steel wire and silk, at Parliament Hill, London, soared to an altitude of about 2,000 feet, and was timed for 7½ minutes 'out of sight.'



# MODERN FURNITURE FOR THE DOLL'S HOUSE

**W**HEN you have made a Hobbies Doll's House the question of furniture will arise. Of course, doll's furniture can be bought, but then what is offered is so seldom just what you had in mind, and anyhow, to make a dolls' house and then buy the furniture is not the way of a true Hobbies man.

So here are a few ideas that will help you to produce some really attractive modern designs. These can be made at negligible cost from some wood, and other oddments to hand in the workshop.

The following notes, together with the sketches, will indicate the sort of thing required for the various rooms. Choice as to material and finish is left open, and modifications of style to suit personal taste are easily made.

## Tubular Steel Types

This most modern of all designs can be imitated very effectively with heavy gauge tinned (not galvanized) iron wire—about No. 12 SWG. The diagrams (Figs. 1 and 2) are self-explanatory.

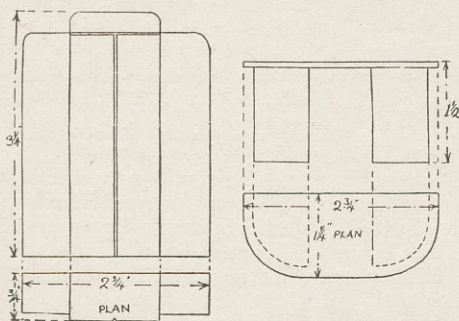


Fig. 3—The wardrobe, dressing table and bedstead of the solid block type

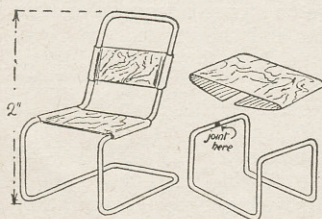


Fig. 1—Dining chair and stool

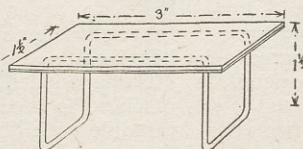


Fig. 2—The dining table

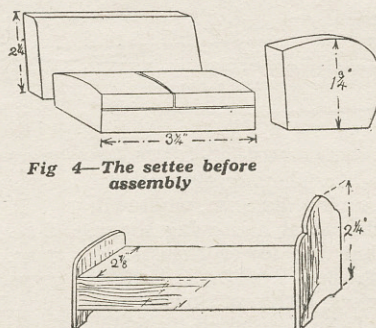


Fig. 4—The settee before assembly

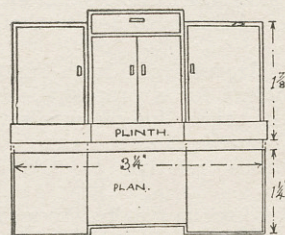


Fig. 5—The sideboard

Each piece consists of one length of wire, the soldered joint being made in the least conspicuous place.

In the chairs and stools, the seats and backs consist of strips of Rexine or other similar material, folded over and glued into place. Chairs should slope slightly backward, and the base should extend backward (for reasons of stability), somewhat beyond the back.

The table (Fig. 2), offers scope for ingenuity and variety in choice of the top. A thin strip of some hardwood may be pinned in place with small staples, but a more modern glass top may be fitted in the following way:—

Cut out the glass and then a piece of bright tinplate or sheet brass to the same size. Grind all edges and corners smooth on a stone. Now solder the metal sheet in place on its 'tubular' base, and give it a coat of black or coloured enamel. Now slide the glass into position, taking care to trap no air bubbles, clean up, and leave to dry.

## Plain Block Types

The clean lines and unbroken surfaces of much modern furniture are easily suggested if models are built up of plain wood blocks, glued together. Fig. 3 gives suggestions for a suite of bedroom furniture in this style. Dimensions given suit the Hobbies house, but may of course be varied to meet other requirements, as may the shape of head and foot of the bedstead, and other small details.

The same method is followed (Fig. 4) in building up the Chesterfield suite. The settee comprises four simply-shaped blocks, which need no explanation other than the diagrams. After assembly, the upholstery may be added in the shape of strips of Rexine or velvet, glued on.

A further diagram for the chairs to match is unnecessary as the same plan is followed only

with seat and back just half the length.

The dining room has already been largely furnished with tubular pieces, but a sideboard will be needed. Fig. 5 gives details of a possible design, again composed of four plain pieces. Drawers and doors are suggested and marked out by means of fine chisel cuts, as shown. Before polishing, the wood might be ebonized with Hobbies Egg Shell Black or Ebonizing solution.



# A SIMPLE GARDEN ARCH

**W**HILE this easily-made arch will make your garden look more-attractive, assuming the precincts are adequate, of course, it should be understood at the outset that an arch of the type illustrated must have purpose for its erection. Some unthinking people usually have their arch in the centre of a long pathway for no apparent reason except ornamentation.

Therefore, do not "isolate" your arch in this way as one can do with a pergola, because an arch, as well as being ornamental, must obviously lead to somewhere—from one part or section of the garden to another, for instance. Other suitable positions would be over a gate or fitted between an opening in a hedge or to form a passage from the backyard into the garden and other natural spots within reason.

## An Inexpensive Item

If deal is used for the construction, the arch becomes a very inexpensive item. While this class of timber serves, however, it has not the durability of whitewood or satin walnut or hardwoods like birch, beech and oak. The latter

would be the writer's choice, because it is more easily obtainable, especially planed to the thickness required. Also, it is a wood more often seen in outdoor articles of the nature in hand and is easily finished. There are two kinds of oak, by the way, one class being hard and figured, with the other milder and evenly grained and, in consequence, costing less in price.

Another question is the size of the arch. The dimensions given would suit most garden paths, but if not, it would be a simple matter to increase the length of the roof. The height (under the roof) is 7-feet—a conventional size that will allow for a good droop of creepers and other clinging plants. By increasing the length of the roof bars (B), of course, you will require extra roof slats; but 42ins. wide is between a good maximum and minimum.

## The Posts and Rails

If you prefer deal for the construction, its just possible you may be able to obtain stock sizes that could be used for the posts. If not, buy an 8ft. length of  $\frac{7}{8}$ in. shelving and ask the person in charge to machine off four  $1\frac{1}{2}$ in. wide strips with

### CUTTING LIST

- A—4 posts, 8ft. by  $1\frac{1}{2}$ ins. by  $\frac{7}{8}$ in. thick.
- B—3 rafters, 4ft. 4ins. by 8ins. by  $\frac{1}{2}$ in. thick.
- C—2 top bars, 32ins. by 2ins. by  $\frac{1}{2}$ in. thick.
- D—14 cross rails, 18ins. by  $1\frac{1}{2}$ ins. by  $\frac{1}{2}$ in. thick.
- E—4 side laths, 5ft. by  $1\frac{1}{2}$ ins. by  $\frac{1}{2}$ in. thick.
- F—4 brackets, 6ins. by 6ins. by  $\frac{1}{2}$ in. thick.
- G—14 roof slats, 32ins. by  $1\frac{1}{2}$ ins. by  $\frac{1}{2}$ in. thick.

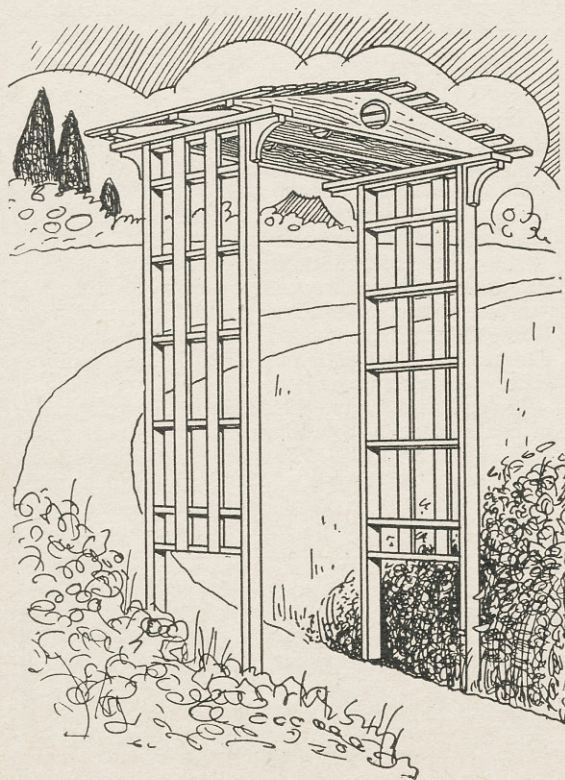
allowance for planing net. Shelving measures 10 $\frac{1}{2}$ ins. wide, so as the rails (D) are the same thickness as the posts, it would be advisable to get two more strips cut from the waste portion.

Two 8ft. lengths will only give you 10 rails 18ins. long. As 14 are wanted, there is no alternative but to purchase a 3ft. length of 4 $\frac{1}{2}$ ins. wide flooring and have two  $1\frac{1}{2}$ in. strips run off. You will naturally be charged extra for the sawing and/or planing of the strips, but just think of the labour it saves, especially if your choice has been oak!

## A Simple Method

Many workers will prefer to do all the sawing and planing at home, nevertheless. But, sawing over a stool, like a joiner or carpenter, is tough work, so why not resort to that easy method used by cabinetmakers?

It is this: having marked out the strip widths (from the planed edges) with the pencil and ruler, the plank is set to project about 1ft. over the end of the bench or table and held thus with a





large screw clamp. If such is not available, you could ask a friend to oblige by sitting on the board while you work.

Start off by first sawing kerfs just outside the pencil lines, then grasp the handle of a cross-cut saw (as you would with an old-fashioned churn stick) so that your right hand is gripping firmly that part of the handle at the *back* of the saw (the teeth, incidentally, are *turned away* from you) with the thumb of the left hand inserted through and around the rest of the handle.

Now, holding the saw as vertical as possible,

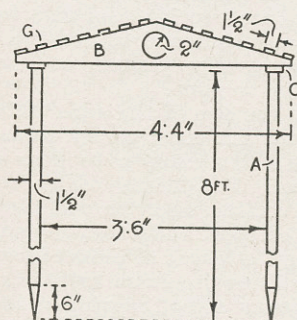


Fig. 1—Broken front view with dimensions

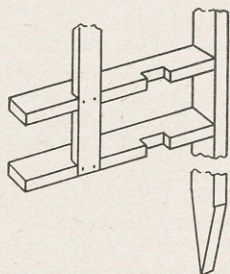


Fig. 3—Constructional details, showing how lathes are sunk into the post rail

push it down with short, firm jerks to make some headway into the wood, then increase the downward thrusts with more vigour until you are sawing in a manner opposite to the ordinary way, i.e., over a stool.

You will find the sawing difficult at first and wonder who ever invented it. It is, however, soon learned and mastered. It's really a scientific way of cutting, for you are using both arms, are standing upright with your eyes *behind* the saw blade watching and checking its process, there is no back-breaking bending and rush of blood to the head—in fact, it is a method you will always

want to use and stick rigorously by—just try it.

### Assembly of Parts

Having cut and planed the posts and rails to size, point the ends of the former as seen at Figs. 1 and 3. The rails (D) are then checked  $1\frac{1}{2}$  ins. by  $\frac{1}{2}$  in. for the side laths (E) as shown. These rails are simply nailed (with flat nails) between the post at the distances detailed in the elevation at Fig. 2, or you could check for them  $\frac{1}{4}$  in. deep in the posts.

Nail the side laths (E) into the checks (with small flat nails) as at Fig. 3. As the arch is erected in three separate portions, proceed with the construction of the roof. If the size suggested is suitable, shape the rafter pieces (B) from  $\frac{5}{8}$  in. or  $\frac{3}{4}$  in. stuff as detailed at Fig. 1. The top bars (C) are drilled and countersunk for  $1\frac{1}{2}$  in. by 8 flathead iron screws to hold the rafters zins. from the ends. If desired, two rafters (one at each end) would suffice.

### Paint the Posts

Having attached the roof slats (G) to project zins. or so, drill a couple of holes in the topmost cross rail (D) and countersink *underneath* to suit similar sized screws—or you could use roundhead screws as the countersinking is rather awkward.

Now, to ensure the arch will withstand the abuse of years of all kinds of weather, the point of the posts (which are sunk 12 ins. deep in the ground) should be tar-painted or be well saturated with creosote (or other preservative such as thick paint, etc.) before sinking in the earth.

The preservative, of course, must be allowed to thoroughly dry. When the posts are sunk to the required depth, a small pair of steps are necessary to screw the roofing in position via the rails C.

### Erection

Be sure the arch sides are straight and as upright as possible by testing with a plumb—a small heavy object tied to a piece of string (stretching from the centre of the top rail to within zins. from the ground) would do. The corner brackets (F) are then screwed in position.

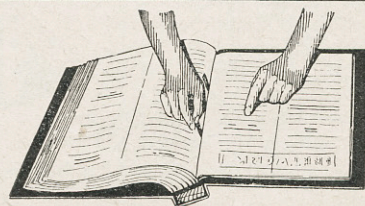
If you experience difficulty in forcing the posts into the earth on account of its dry, hard state, you could first hammer a pointed piece of wood (same thickness as the posts) into the soil at the distance and depth required or damp the upper crust well with water.

If deal is used, give the whole structure a couple of coats of creosote and (when dry) finish with a coat of thick varnish-paint, the usual colour being light green or brown. With oak—which must also be given a coat of preservative—an application of varnish would suffice for the finish.

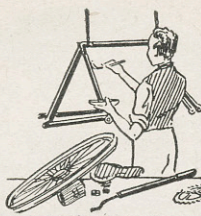
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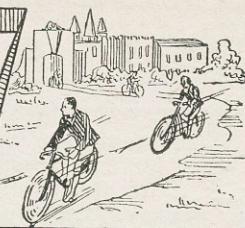






# CYCLING

## NOTES TO REMEMBER



**T**HE days are lengthening fast—summer will soon be here, the glowing, golden time, when every leaf is out to fullest perfection, and every wayside margin clad in beauty. The cyclist, with a full day before him or her, can revel in the joys that abound in the Great Out-of-Doors.

There are splendid roads everywhere that beckon you to green haunts of woodland and meadow, to leafy by-ways or rolling uplands. It is a capital idea to provide meals for the whole day so as to be entirely independent of cafés or inns. When miles away in the wilds it is not always easy to find a suitable place of refreshment, and even if a café or road-house is found the call of fresh air is stronger than the attractions of a dining-room.

### Picnics

It is not necessary to have picnic meals "any old how" especially if there are members of the fair sex in the party. A picnic outing to be perfect must have a mixed company—who take pleasure in providing dainty yet substantial fare and in "laying the table." The menfolk can busy themselves getting the stove going.

Cyclists' picnic sets can now be obtained from 5/11 upwards, containing vacuum flask, cup, provision box, milk flask, etc. in a satchel or bag with straps for attachment to saddle. For a party of four persons—an ideal number especially on a full day's trip—you can obtain a larger outfit fitted in leather case.

Freshly made tea, however, beats anything carried in a flask, and we prefer to take along a small spirit stove and kettle—one of the aluminium type with screw lid and stopper and tea-strainer spout, so that you can "mash" your tea in the kettle. By the way, if taking your tea in a vacuum flask, it is better to carry milk in a separate flask, instead of putting milk in the tea first, when it is apt to become "tainted."

### Food and Cleanliness

A picnic set simplifies the matter of the outdoor meal, and there is no need to put up the food in packages that are apt to get their contents "squashed."

Fruit, salads, thinly-cut bread and butter, biscuits and cheese, tomato sandwiches, lettuce sandwiches, egg sandwiches, and similar things are excellent for the picnic. Fresh fruit, too, is easily carried.

Before leaving a picnic site do not omit to clean up all litter and pack it into one of the empty baskets to destroy when convenient. Do not dump it into a spring or clear brook, for people

may have to use that water for domestic purposes—at least, cattle have to drink it.

In tropical-like weather ices can be included in the menu if a vacuum jar with a wide mouth is used for carrying.

It is, perhaps, unnecessary to dilate upon the joys of setting forth in the dew-scented morning with a long, marvellous day ahead, or of the grosser joys of that *al fresco* meal in the windy open, or the pleasure of sprawling on one's back in the ferns or heather under a brilliant sun whilst you smoke an after-lunch cigarette, and discuss the plans for the afternoon run.

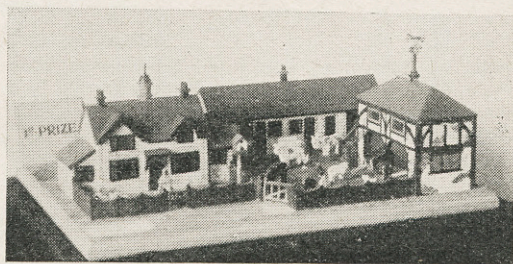
### Call of the Seashore

If residing within fairly easy access of the sea, what is finer than a run down to the sandy shore, with the waves dancing in brilliant lights, snowy gulls swooping by, and terns diving from the blue air into the greeny crests of the breakers? If you take your swim-suit along, then you can generally find a secluded spot wherein to doff your clothes, after a short rest to "cool down," put on swimming costume and add a splash in the briny to the joys of the day.

Again, anyone who is keenly interested in the bird life of our countryside can add the delights of bird-watching to those of cycling; indeed, the bicycle is the best means of taking him into the secluded places where birds are to be found—the rarer kinds, we mean. You can take a cycle into almost any place that can be reached on foot—even if you have to carry it!

## A Farm in Kenya!

**T**HIS Farm is a splendid model made in Mombasa by Yusufali Ebrahim and his brother from our Design No. 195 Special. It carried off the 1st Prize at a Show there as can be seen from the award card standing near. The brothers are to be congratulated on their excellent piece of work.





# A SIMPLE TEA STAND

THE Stand shown here would be found just the thing for the picnic tea at home, or equally useful for afternoon tea indoors. It is a sturdy piece of furniture, but not too heavy in appearance or weight. We would suggest oak as being most suitable from which to make up the stand, although any fancy wood would be equally suitable if appropriately finished.

Regarding the finish for oak, a very light stain would be best, although here again some would prefer a dark Jacobean stain well rubbed up with a wax polish.

The stand, simply consists of two shaped sides with three octagonal shaped shelves put between and all screwed together. What little decoration there is to each side is easily put on, as it consists of a frame of half-round beading mitred and glued and pinned on. A centre piece is made up from a number of strips glued on and fitting up to a circular disc of wood upon which is fixed a raised button ornament No. 217 from Hobbies List.

A stiffening rail, holding the sides firmly together is added beneath the lowermost shelf. This is shown dotted in Fig. 1.

## The Sides

Each side consists of a board 30ins. long by 8ins. wide by  $\frac{1}{2}$ in. thick and the top and bottom will be cut to shape with the fretsaw to the detail shown in Fig. 2. It will be seen from this diagram that a number of  $\frac{1}{2}$ in. squares are formed on one side of the centre line and that these squares cover the shaped parts.

On the full-size board a similar set of squares and centre line will be drawn and the detail drawn in and enlarged from the diagram, each square being followed carefully in the process. Trace off the finished halves of each, top and

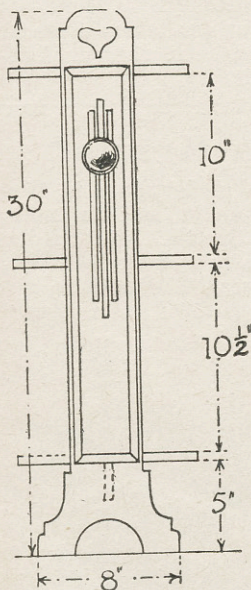


Fig. 1—Side view with dimensions

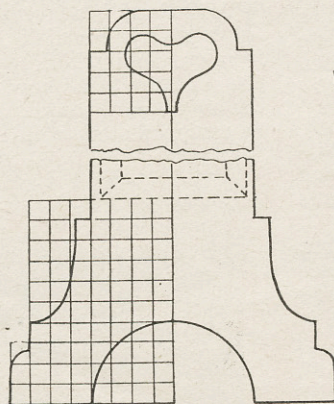


Fig. 2—How to mark out the shapes

bottom, and transfer them to the other side of the centre line thus completing the true shapes as shown.

Next, taking Fig. 1 as guide, set up the measurements shown to get the positions of the shelves, and then bore holes  $\frac{1}{2}$ in. in from the outer line of the sides for the screws which will fix the shelves.

Fig. 3 shows one shelf ready to be screwed and with a small support rail under. Having cut the one side and bored the six holes, lay it on the other side board, draw round it and prick in where the holes will come. Cut this side out and clean it up and then mark out the shelves (Fig. 4).

The centre lines (shown dotted), should be laid out on the one piece to facilitate getting the right lengths for the angles.

Take care to get a good clean cut with the fretsaw and afterwards take off the rough edges with glasspaper. The strengthening rail beneath the lowermost shelf should be 10ins. long by 2ins. wide, and may be cut from the waste wood of the two sides.

## WOOD REQUIRED

- 2 pieces 30ins. by 8ins. by  $\frac{1}{2}$ in. sides.
- 1 piece 30ins. by 10ins. by  $\frac{1}{2}$ in. shelves.
- 1 piece 5ins. by 2ins. by  $\frac{1}{2}$ in. overlay discs.
- Beading No. 35— $\frac{1}{2}$ in. half-round.
- 4 pieces 22ins. long.
- 1 piece 15ins. long.
- 2 buttons No. 217.
- 6 strips 12ins. long,  $\frac{3}{4}$ in. by  $\frac{1}{2}$ in.

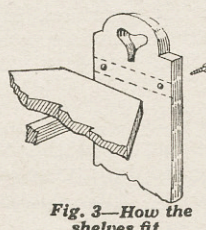


Fig. 3—How the shelves fit

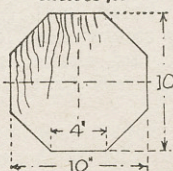
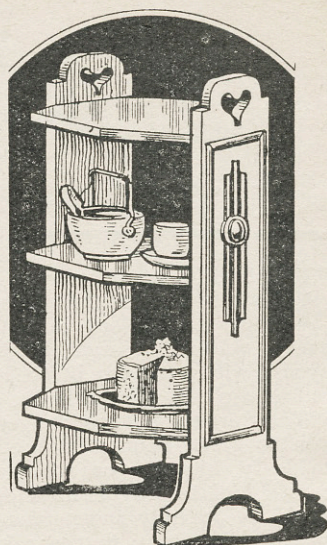


Fig. 4—The shelf shape

The discs of wood on the sides to take the buttons are cut from  $\frac{1}{2}$ in. wood 2ins. diameter. They are glued centrally and the strip of  $\frac{3}{4}$ in. by  $\frac{1}{2}$ in. wood brought up to them and glued and pinned on. The half-round beading should be carefully measured for and the mitres accurately cut and tested before being finally glued and pinned on.

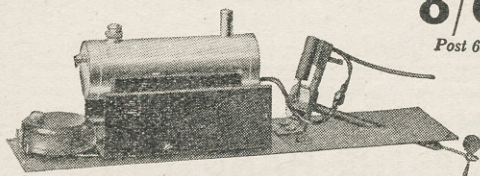
The completed stand should finally be rubbed down with glasspaper before giving a coat of stain and polish or varnish.





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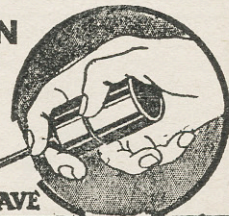
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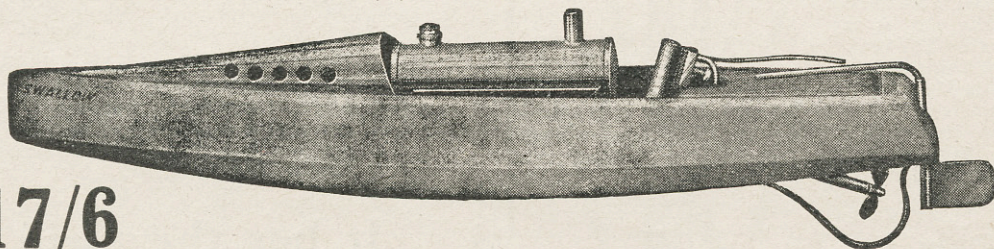
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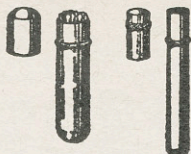
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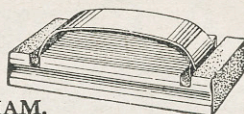
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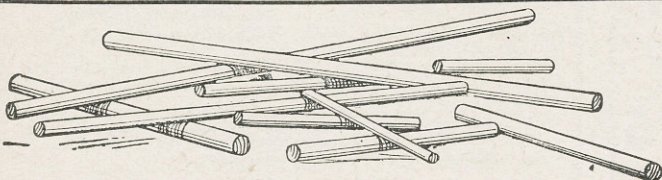


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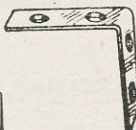
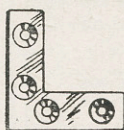
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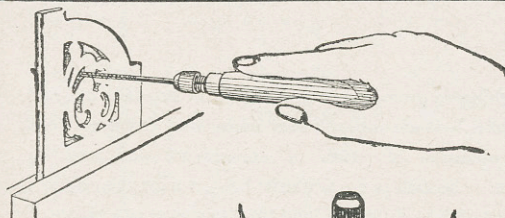
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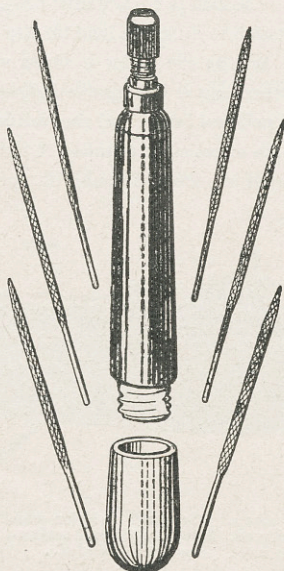
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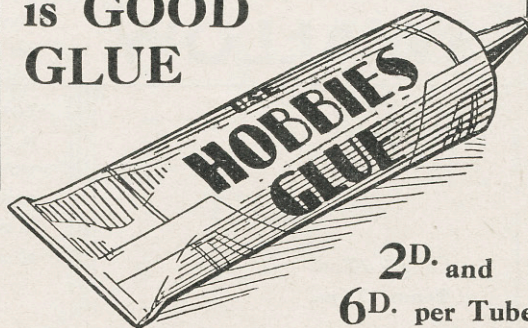
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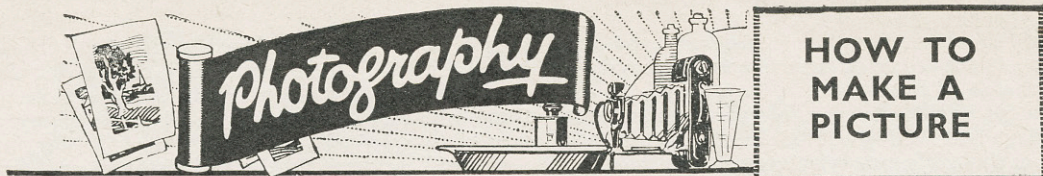
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## HOW TO MAKE A PICTURE

**I**T is not our intention to attempt to teach you all that is required to make you masters of composition and technique or even to show you how to become perfect picture makers. You can, perhaps, at a later date when you have become rather more expert at photography, buy a volume or two on this intensely interesting branch of art, act upon what you read and become a leading pictorialist in the photographic world.

In this chapter it is our aim to bring to your attention certain elementary rules and practices which, unfortunately, are very often ignored, forgotten or not known to the amateur photographer, but which are of first importance.

Have you ever interested yourself in a collection of photographs belonging to a friend? You will perhaps notice that quite a large number of the prints are upright; scores of hundreds of films are exposed in an upright position which ought to be horizontal. Why is this mistake so frequently made?

### Right Way Up

There are two or three main reasons for it and the first is really rather a silly one, yet nevertheless, it is true. Several folks with folding and box cameras do not realise that the view-finder is 'turnable' so the camera can take a landscape picture or that the box camera can be used two ways.

Another reason is that those taking the pictures do not know the best way or how to judge whether

view and you should get a very good idea as to which way it should be taken.

If for some reason you cannot do this satisfactorily all you have to do is to cut a frame with a fretsaw making the opening about 3ins. by 2ins. A piece of celluloid cut in this way is admirable for the purpose, because it is easily carried in your diary and not so easily broken.

When you find a view you want to snap get the habit of examining it through this frame, held about a foot from the eyes. You will be surprised at the help it will give you, not only as regards the shape but you will soon use it as a view-finder to see what you should cut out or include in the picture. Incidentally the finger dodge is used by artists quite frequently.

### Ask Yourself Why

Before taking a landscape picture, it is quite a good plan to say to yourself 'Why am I taking this?' 'Is there anything other than colour or distance that is influencing me?' You will probably find that you will pass on without using the camera.

Colour plays many very funny tricks with us photographers. Greens, browns and yellows are so pleasing to the eye, we forget that the print will be without any colour to beautify it, just monochrome.

We must therefore try to shut our eyes to nature's colour schemes.

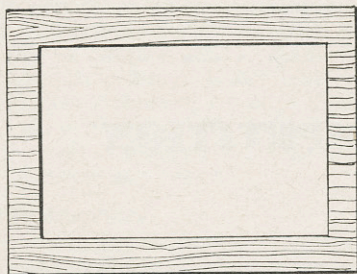
### Remember Distance

Distance has also a great fascination for most of us. How often have we stood on a cliff and been tempted to blaze a film on the miles of coastline. Or been at the top of a hill or even a mountain and the impulse has been too much for us and we have taken the view.

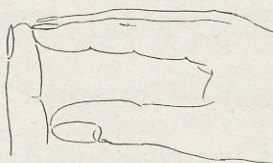
Well, of course, it is really wonderful what we can get on a film  $3\frac{1}{4} \times 2\frac{1}{4}$ , but it is only a record. We know that some very beautiful pictures are secured in this way of mountain and other extensive type of view but, and here is the point, if you will examine those particular pictures you will find that there is in nearly every instance some outstanding object of interest situated either in the foreground or near middle distance.

It may be a figure or two, or it may be a cottage or other building, but it makes the picture. A person sitting a few yards away on a ledge overlooking a valley appears to give distance to the valley or height to the surrounding hills.

It is a good plan to avoid taking an empty foreground. For example, if you are walking over the fields and come to a village and you want a



*A suitable wooden viewing frame*



*Making a finger frame*

upright or horizontal is correct; and a third reason is that they go blindly exposing without giving even a second's thought about the shot.

When next you are viewing a scene and are perhaps at a loss to decide which way to take it, extend your left arm and point the index finger upwards then against this finger and at the point of it place the index finger of your right hand at right angles and at the same time put your right thumb at the base of the left finger thereby forming a frame.

Now take a look through this opening at the



snap of the village from the hillside and you find that to get the whole of the view means having a large stretch of foreground.

Then get a friend to go a few yards on towards the village and sit down in the field with his back to you as though he was very interested in the view.

#### A Good Example

Here is another instance. You might be turning round the corner of a headland on the south coast into one of the many little bays or inlets and the view is a real picture—sun shining, water rippling with the sailing boats, etc., etc. But you have also got a long stretch of uninteresting and unbroken hillside, no bushes and no trees to help you, and perhaps you are on your own and therefore cannot use a friend.

Well, what are you going to do in a case like that? Do not snap it from where you are, because you will not be at all pleased with the result. Carry on with the ramble. The picture will still be there when you have done two or three hundred yards more and by that time you will have come to a tree or something that will break up the foreground for you and thus help to make the picture.

#### Common Faults

Whilst we are considering views with sea or river scenes it is as well to remind you that wherever water appears, do be certain to hold the camera level. Water does not run up hill, but alas what a large number of amateur photographers have tried to make it do so. Horizons must be straight and if you have slipped when taking the view and your negative shows this awful mistake, then you must trim the print to overcome the error.

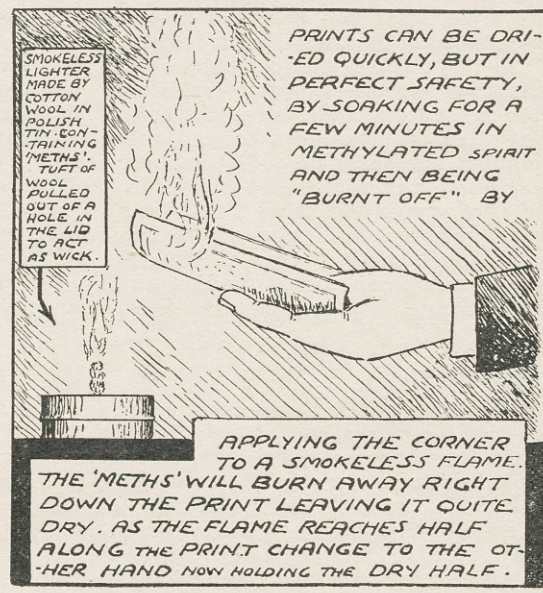
Another similar little slip is the one with the village church spire leaning over and ready to

topple down. Many of you may think these prints are rare, but unfortunately that is not the case. They are quite common in the collections of those who have only been doing photography a year or two.

We will continue this helpful lesson in our next article.

(To be Continued)

## OUR PHOTOGRAPHIC PICTURE PANEL



## JULY PHOTOGRAPHIC COMPETITION

### Subject—"Speed"



**H**ERE is a subject which you can see in everyday life everywhere. A train, a motor, running races, or even a dog chasing a cat. Think out some original "snap" and send it along. With these bright, long days you can get a sharp picture with a fast exposure.

#### PRIZES AND RULES

In the Open Section a 1st Prize of A Guinea Swan Fountain Pen and a 2nd Prize of 10/- . In the Junior Section (those under 16) the 1st Prize is a Fountain Pen value 10/- and the 2nd Prize 7/6. Each print must bear the competitor's full name and address, and his age, if under 16 years. Entries should be addressed Amateur Photographic Competition, Hobbies

Weekly, Dereham, Norfolk, and must arrive not later than July 30th. The Editor reserves the right to publish any entries he wishes in Hobbies Weekly. No competitor to take more than one prize during the season. If a stamped addressed envelope is sent with the entries every endeavour will be made to return them, except the prize-winning ones.



# PANELLING A ROOM WITH PLYWOOD

Practical hints and pictures on how to make a room distinctive and modern with plywood and beading.

**P**ANELLING gives a room a feeling of homeliness and comfort unattainable by any other form of decoration. A panelled room looks furnished before any furniture is put into it. It is however usually regarded as a luxury. Nevertheless, if one is content with panels of three-ply, not only is the material inexpensive but the work can be done by any handy man—with some knowledge of carpentry.

The whole cost need not exceed that of the ordinary decoration of the room while the result is far superior. Moreover, the first cost is the last; there is absolutely no "upkeep" of a panelled room.

A room, measuring 23ft. by 14ft. was successfully treated in this way. The boards used measured 6ins. by 4ins., the grain running the shorter way of the boards.

## Suitable Sizes

It was decided in the interests of economy, both of material and labour, to make the upper panels the full width of the boards, i.e. 4ins., the boards for the lower panels then being cut to the remaining 34ins. The two ends of the room

were each divided into three equal panels.

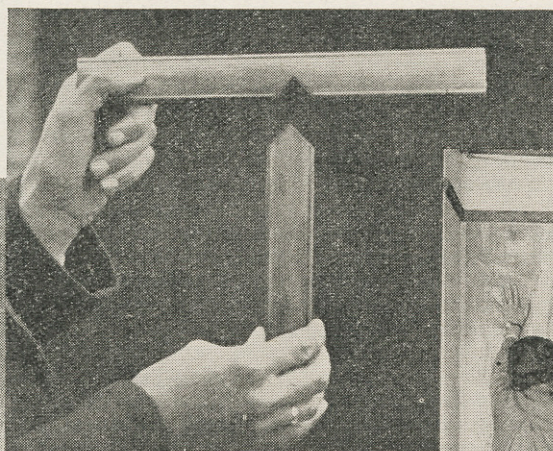
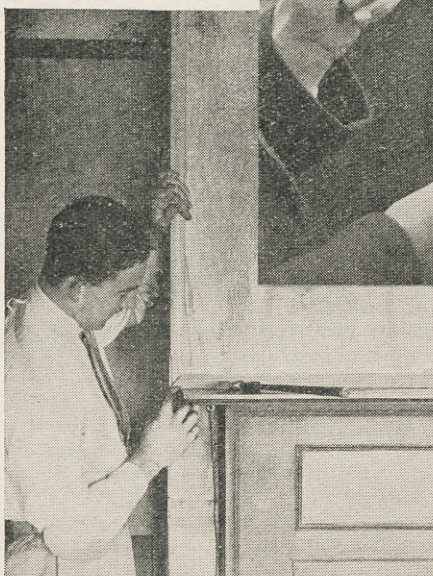
The other walls were in some places divided into two equal panels, and in others (for example on the window side) into one large panel and a smaller one forming the support for the arch. This arch was made of reinforced concrete and battens had to be screwed to it and the wood nailed to the battens.

The overmantel was made of one large panel, which formed an excellent frame for a mirror. The size and shape of the panels, is of course a matter of personal taste; some people might prefer to divide each one into two with a strip of moulding. In some cases a panel may well be made some particular shape in order to fit a special picture.

French nails were used to fix the panels to the walls. The boards being thin, and inclined to buckle, it was necessary for one person to hold them firmly against the wall while a second person drove in the nails. There was already a picture rail running round the room forming a cornice above.

On this cornice the boards were fixed with the

*Fitting a mitred corner*



*How a joint is made*

*Fixing up the boards*





grain running horizontally. The contrast with the perpendicular panels below was most effective. It was found that the wood cut up very economically. The largest panels were cut first, then the medium. Practically all the small pieces left over were utilised for narrow panels and spaces above and round the doors etc. Each board cut into six cornice pieces 9ins. deep.

When all the panels were in place the moulding was fixed round them. This moulding is the kind used by some electric light companies to cover their wires. It is 1½ins. wide and rounded. The width enabled all the nails, which were placed as near the edges of the panels as possible to be covered by the moulding. On account of the round shape it was necessary to mitre all the joints. With a mitre-box this was a simple matter.

#### A Moulded Edging

A strip of moulding was first run round one wall below the picture rail. This was mitred at each end. Whenever a perpendicular strip had to meet it, a mark was made and a triangular piece (the angle being 45°), was cut out of it, forming a half-mitre. The two perpendicular strips at each side of the wall were next cut, each with a

similar notch to take the central strip of moulding. Where four strips met at a central point each was cut to an angle of and carefully fitted thus making a most inconspicuous joint.

The moulding was pierced by the makers and was fixed with 1in. pins. The arch being a wide one, 11ft., the moulding had sufficient play to allow of its being bent round the curve. All nails were punched in and the holes filled with stopping.

When all was in place the walls were thoroughly well rubbed down with glasspaper. This removed all marks on the wood. Finally a coat of light Solignum was applied. The stain brings out the grain of the alder panels and the colour is a beautiful pale brown. The entire cost was as follows:—

	£	s.	d.
30 boards (each 60in. by 40in.) at 1/3	2	17	6
550ft. moulding at 10/- per 100ft. ..	2	15	0
Nails, pins, stopping .. ..	0	1	9
1 gal. light interior Solignum ..	0	8	0

£5 2 3

The whole effect is extremely satisfactory and well worth the time and labour expended upon it.

## A SIMPLE FRETWORK VASE

THOSE who are looking for an odd job for half an hour with their fretsaw, should turn to the patterns opposite and see what a useful little vase holder they can make. The design is full size, and consists of three parts—two uprights and a fixing piece at the foot.

All are cut in 3/16in. wood and if finished with stain and polish will make a handsome little piece of work for any table.

A suitable vase is supplied in handsome green glazed ware, just the right trumpet shape to fit into the opening provided.

The cost is only 8d. (with 3d. extra for postage) and you should mention No. 6017 in ordering.

#### The Patterns

The pattern provides for one of the parts required, but a second tracing of this must be made. These two parts are to be halved together so in tracing you must be careful to get the long slot at the opposite end of the centre portion. This is plainly indicated on the design itself.

When you take the tracing off, mark the slot on in line where the dotted lines are shown at the letter X. Thus you will have one piece with the slot going downwards, and one piece with the slot going upwards. These two when fitted together will thus form a rigid four-sided piece.

Cut the slots carefully to ensure a comfortable fit, but do not attempt to force the two parts together with a hammer or you will split the wood.

Further to hold the uprights, a fixing piece is provided. Into this are cut four slots marked at A so that when you press the piece upwards under the feet it comes to rest against one of the projecting pieces of the uprights in the position shown by the dotted lines at A.

Be sure to get these slots just wide enough to slip over the wood of the uprights, and when all have been tested, cleaned and are ready for being finally put together, glue is applied to all the slots to form a satisfactory joint.

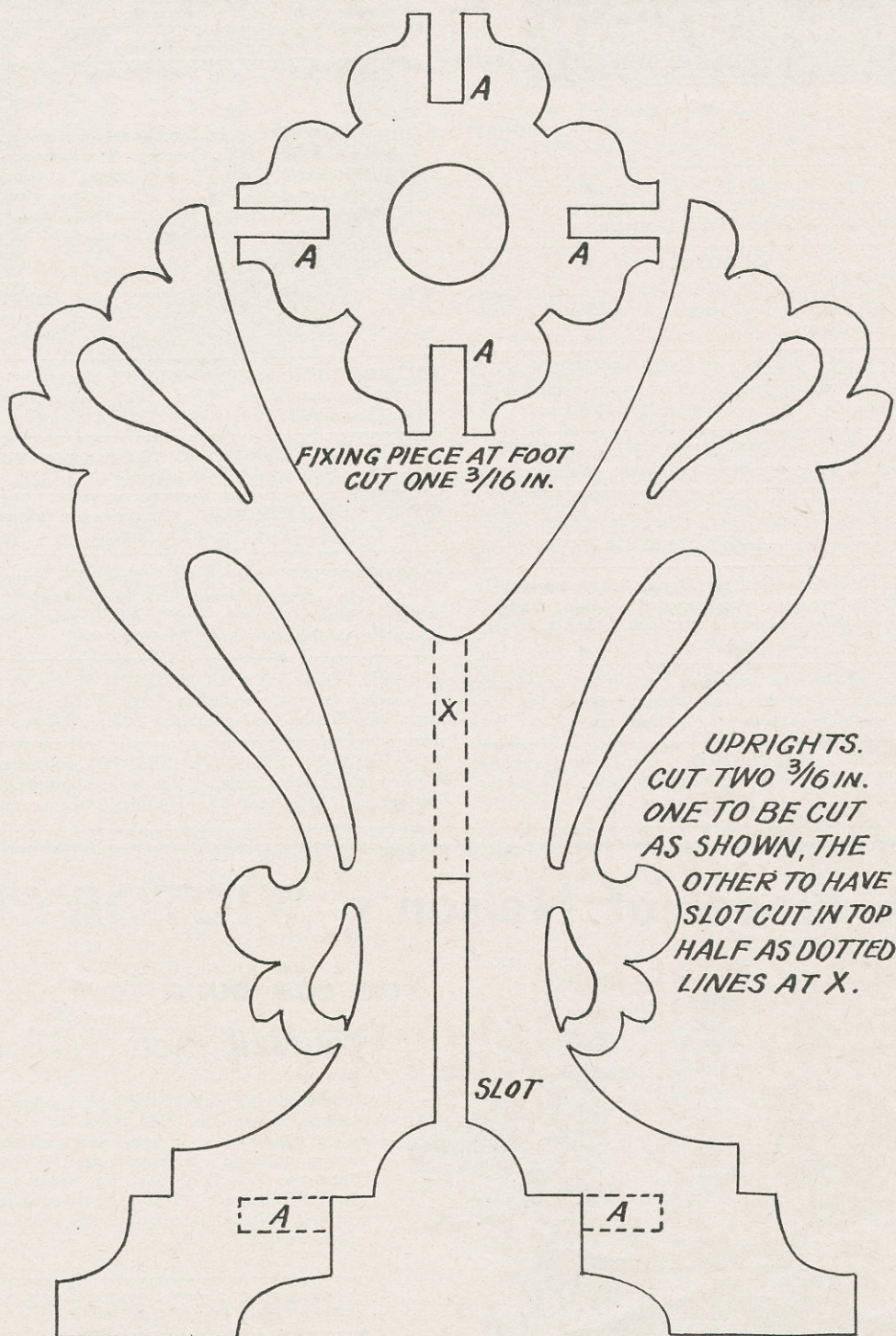
#### A Polish Finish

If cut out in fretwood, the parts can be stained and polished, Hobbies Lightning Polish being put on with a brush on the various edges. If you use plywood, however, it is essential to cover the edges showing the plys, and for this reason dark stain should be used, or three or four coats applied.





# SIMPLE FRETWORK VASE





# MISCELLANEOUS ADVERTISEMENTS

The advertisements are inserted at the rate of 2d. per word prepaid. Name and address are counted, but initials or groups, such as E.P.S. or £1/11/6 are accepted as one word. Postal Order and Stamps must accompany the order. They will be inserted in the earliest issue. To sell anything except fretwork goods or those shown in Hobbies Handbook. Orders can be sent either to Hobbies Weekly, Advertisement Dept, 30/32 Ludgate Hill, London, E.C.4, or Dereham, Norfolk.

**L**ONELY? Then write Secy., U.C.C., 16BB. Cambridge St., London, S.W.1. Genuine. Estab'd. 1905.

**B**OYS! There's a load of fun and instruction in every Hobbies Chemistry Set. You learn while you play. Prices from 3/-—Hobbies Ltd., Dereham.

"MENDINE."

**M**ENDS Everything. A liquid glue cement in tubes, 2d., 4½d., 8d., from all Stores. If unobtainable, write Mendine, 123 Borough, S.E.1.

**L**ATHE AND FRETSAW 90/- carriage forward. Treadle-driven and just the thing for the home handyman. Write for details.—Hobbies Ltd., Dereham.

**6/-** IN THE £ COMMISSION. Xmas Club Agent Wanted.—Garratt, Stockley Street, Northampton.

**W**HY NOT TREAT YOURSELF to a fretmachine? It will double your output in half the time. Prices from 30/- cash or easy payments.—Hobbies Ltd., Dereham.

**E**XCELLENT Money-making Opportunities constantly occurring. Strongly recommended. Send stamped addressed envelope for free particulars.—Messrs. Green, 17 Church-lane, Hull, England.

**G**LUE. Hobbies glue is as good as 25 years' experience can make it. Sticks wood, china, leather, etc. In tubes 6d. and 2d.—Hobbies Ltd., Dereham.

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**T**HE WORLD'S MOST POPULAR FRETWORK SET—Hobbies A1, price 10/6; post 9d. Other sets from 1/6 to 20/-. Send for list.—Hobbies Ltd., Dereham.

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**M**AKING A CLOCK? We supply movements from 3/6.—Hobbies Ltd., Dereham.

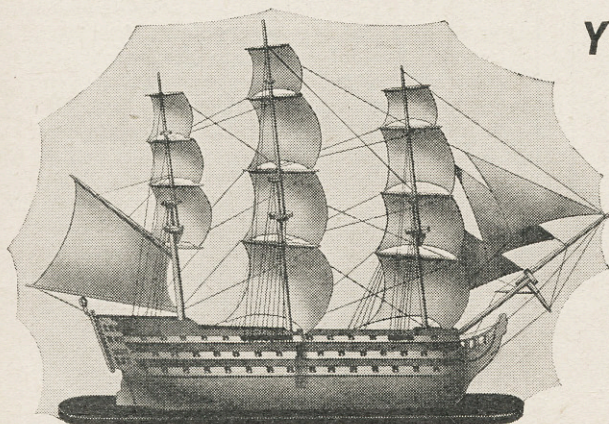
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**F**RAME YOUR OWN PICTURES! We supply mitre blocks, cramps, mouldings, etc. Easy, fascinating work. Profitable, too!—Hobbies Ltd., Dereham.

**I**T'S EASY TO ENLARGE DESIGNS, pictures, etc. up to eight times original size with Hobbies all-steel Pantograph. 4/6; post 6d.—Hobbies Ltd., Dereham.

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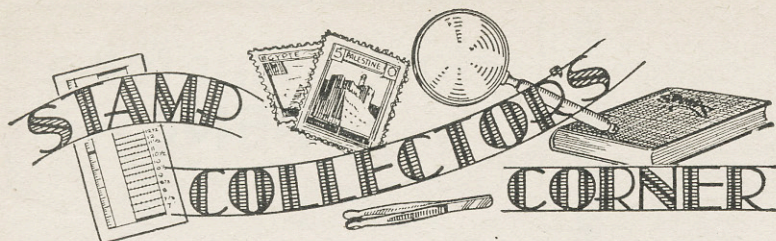
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**HOBBIES LTD., DEREHAM**

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## CROWN COLONY CORONATION

**T**WO years ago we had to chronicle a vast increase in the number of stamps issued by Great Britain, her Dominions and the Crown Colonies. And what a flutter there was over the many varieties, flaws, etc. And what an enormous increase in value these stamps have had in such a short time!

That these values have been maintained is probably due in great part to the death of H.M. King George V. for because of this the Jubilee stamps appear to have an added value. They form a philatelic reminder of 25 years rule over the British Commonwealth of Nations, and as a memorial to a great King.

Well, now we have to report another similar addition to the numbers of the stamps of the British Empire. This time it is for the Coronation of King George VI. and Queen Elizabeth, and the number of stamps to be added is approximately the same.

Actually, Newfoundland has complicated matters somewhat by having one stamp of a new set as a Coronation Stamp. The others are, as it were, a normal case of a new issue. More of this however, will be told, when we come to deal with the Coronation stamps of the Dominions.

Readers will no doubt have noticed that the stamps of the various Crown Colonies were on sale in London and the large cities considerably before the stamps for the various Dominions. Some may have wondered why this should be the case, and since some may not have had an opportunity of seeing any of these stamps a reproduction of one is given here. The stamps from the Dominions are not yet to hand. (Remember that it takes a little time to get these notes written and printed so that all these remarks refer to the time of writing, not of your reading).

Notice that the stamp illustrated is from the Falkland Islands. These, as readers will agree, are some considerable distance from London, yet this stamp is to hand before a copy of the Canadian Coronation stamp, and Canada is much nearer. Why is this?

The answer is that the Falkland Islands is one of the Crown Colonies and not a Dominion; so the next step is to ascertain just what this means, and how it may affect the time of arrival in London.

**T**HE Dominions are self governing, and subject to certain naval and military matters, they may be regarded as independent nations freely associated together. They are all, except Newfoundland, members of the League of Nations.

The Crown Colonies are members of the British Empire whose executive is controlled by the British Government, acting



*A Crown Colony Example*

through the Secretary of State for the Colonies.

In the very early days each colony had its own agent in London who looked after the interest of his colony in that city. Later all these agents combined as it were, and so they each had the benefit of the experience of the others. Then they became to be known as the Crown Agents.

This pooling of ideas meant an enormous saving of money, because anything which was tried and found to be a failure in one colony would not be tried again in similar circumstances.

**Our Stamp Expert  
will be pleased to  
help you on any  
matters except the  
value of stamps.**

**A**S readers will all know the watermark for the British stamps is G VI R; and for New Zealand N.Z. and a star. For the stamps of Aden, Antigua, Ascension, Bahamas, Barbados, Basutoland, Bechuanaland, Bermuda, British Guiana and so on the watermark is a crown and the letters C.A. Obviously these are the initial letters, and since all the Crown Colonies use the same type of paper there must be an enormous saving in the cost by so doing.

Those stamps which were spoken about a little time ago in connection with Key plates and Duty plates show another method of economy. One design is used for many regions and since the Secretary of State for the Colonies does not often give permission for the change of design, the cost of printing must be a minimum.

Now the next point in connection with the stamps for the Crown Colonies is this. The Crown Agents undertake the business of seeing about the printing of the stamps in Great Britain, and the despatching of the required quantities out to the various colonies.

At one time stamp dealers used to send to the colonies for their stamps. But instead of sending out the money to the Colony, and so running the risk of loss they instructed that the stamps should be sent to England—to the Crown Agents in fact—and that the stamp dealers should on taking up the stamps from the Crown Agents pay the correct sum.

Obviously this meant that the stamps had to be sent out to the colony only to have a large number sent direct back. So now, instead of sending all the stamps out, the Crown Agents keep back those which have been actually ordered, and send them to the dealers direct, charging them a certain percentage for the trouble.

The Dominions, however, do not do this, for all the stamps have to go out—if they have been printed in this country—and are dealt with there. So you see why we have the stamps from the Crown Colonies before those from the Dominions.



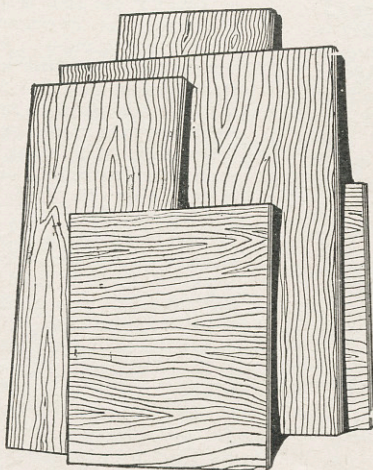


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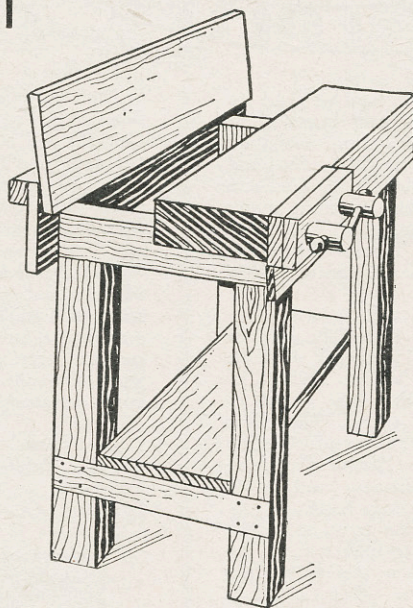
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### DESIGN SHEETS.

The presentation Design Sheet is given only with current copies of Hobbies Weekly, and not with back numbers. The designs, however, can be obtained separately, from Hobbies Ltd., price 4d., post free, or 10d. in the case of double size sheets.

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### CONTRIBUTIONS.

The Editor is always pleased to consider suitable articles for these pages, which, if accepted, will be paid for at the usual rates. While every effort will be made to return unsuitable contributions (if stamps for that purpose are sent with them), the Editor does not accept any responsibility for their loss.

### SUBSCRIPTION.

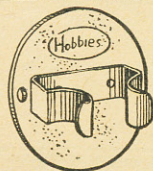
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# HOBBIES "COMPANION" LATHE AND FRETSAW

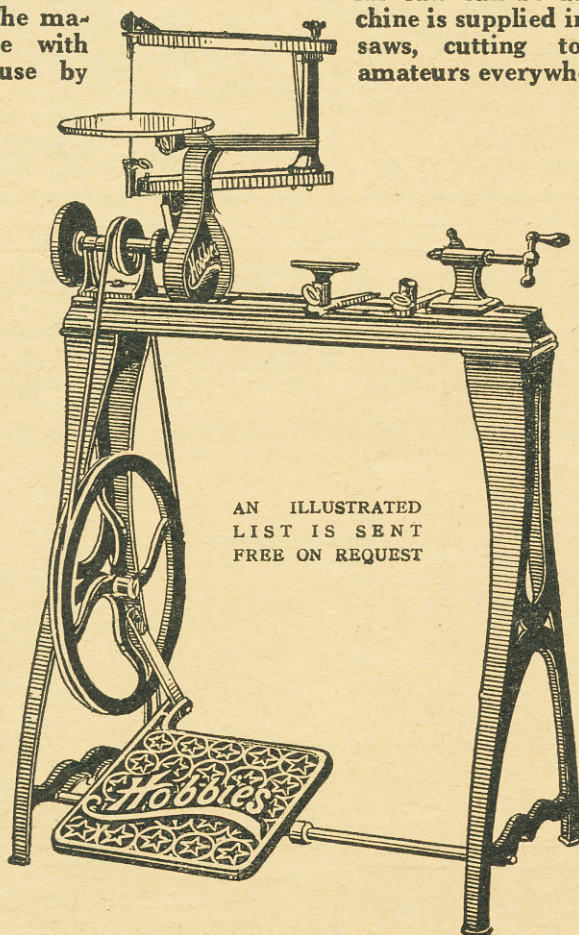
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for the amateur**

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of woodwork**

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